

KERAMIC STUDIO

Vol. XIX, No. 6.

SYRACUSE, NEW YORK

October 1917



E publish below a letter from Albert Heckman which we think will interest a great number of our readers. We are pleased to say that Mr. Heckman has since sent us some interesting articles with excellent designs specially made for textiles, but which will be valuable to china decorators and other crafts workers. This letter as well as

the letter of Mrs. Leah Rodman Tubby also published below and many similar letters show us unmistakably that there is a demand for a broadening of the Magazine, but on the other hand there is a large class of decorators, a very large class, whose opinions are condensed in the following letter just received from an Indiana subscriber: "I am losing interest in *Keramic Studio* simply because it is becoming an uninteresting Magazine. It is high priced and so few interesting things in it. If we are paying for a china Magazine, why does linen, advertising pages and so many pages of ancient pottery and exhibits take up so much space, when the space is needed for more naturalistic work and good reading instructions."

We have for nineteen years tried to please both classes of decorators in the same Magazine. The task is probably hopeless, and the solution of the problem lies in another direction, but that will be the subject of our next editorial.

Meadville, Pa., July 10, 1917.

Mr. S. Robineau, Syracuse, N. Y.,

Dear Mr. Robineau,—I am going to take a few minutes to answer your request for suggestions about the *Keramic Studio*. I know somewhat how you feel about the trend of the china business for I have been acquainted with it for a number of years. We all know that much of the old style of decoration which any amateur could do has gone perhaps never to return. And we are content that it should. However, we want something infinitely better to take its place. I firmly believe something will. It is probable that there will be fewer decorators who will turn out, on the whole, a better class of work. And consequently you may have a more limited number of readers who will want only the best work. I may be mistaken but that is my candid opinion.

Personally I wish you could reach a more unlimited class and give work of a broader nature. There are many more teachers in Art, Normal and High Schools as well as no end of students who would use your magazine if in some way you could give them what they need and want.

We have practically no magazine which treats the applied arts in a practical technical sense.

There is room for so much growth along all the branches of the applied arts. What is true of ceramics is true of textiles. We have only to compare some of our work with that of the schools of Budapest, Vienna and Munich to feel it. This war is bringing out our latent possibilities and in the end we will be the better for it.

Some articles on the subject of design in the Art, Normal and High Schools with comments and photographs of that work would naturally interest the teachers and pupils of those schools. And some contributions showing how ceramic motifs could be developed into textile and other designs would not only interest the china painters but all the others. Designs for decorative pages, for book covers, for end pieces, for Christmas cards, etc., would interest many. Many china painters would be glad to broaden their field I am sure. Last winter I received fourth prize in a textile competition in which 1,247 designs were submitted from 16 different States and I attribute it to my study of ceramic design under Mrs. Cherry. Surely it goes without saying that the china painter can profit by studying some of the allied arts, and if you brought out this point some of them who only think of so many new designs to copy each month would not resent the presence of other work.

At the recent exhibition by the New York Society I noticed that many of the visitors were more interested in the linens displayed than in the china. I see no reason why one should not take advantage of this interest.

Miss Mason's class work is always interesting and it is of a broader nature than just ceramics, I believe. The work you showed some time ago by Hugo B. Froehlich was excellent and the short series of lessons by Caroline Hoffman of Pratt Institute was by far the best of its kind you ever published. It would bear reprinting.

ALBERT W. HECKMAN

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Mrs. Leah Rodman Tubby whose designs are familiar to subscribers of former *Keramic Studios* writes to us that she is establishing a studio in Los Angeles. We wish her success in her new home. She writes among other things:

"I was delighted to see the suggestion in the last issue concerning working Clubs. That has been my idea for a long time but I have not been in one place long enough to formulate such an idea. I expect to make this my home and I find that there is no real business in china decoration here. There seems to be no Keramic Society, not even an Arts & Crafts Society for the furtherance of the crafts. I am keenly anxious to "start something" and intend to, as soon as I am able to. This is a hustling city and ought to support the Arts in a big way.

Keramic Studio is certainly on the high road to perfection and should be helped in every way. I was especially pleased to note that *Keramic Studio* is used for other purposes in design than for china. While in one of the shops here I heard a lady say she would take a copy, as she felt she would more than get her money's worth in designs, though she was not a china decorator. I was curious, so I asked her if she would mind telling me what use she found for the designs. She said they were always so good she felt safe to use them for all kinds of craftwork. The copy happened to have one of my designs in it, so of course I was duly pleased."

✕ ✕

Some time ago we predicted in this Magazine that glass decoration would become an important feature of the work of amateur decorators in this country. We might say that this prediction is already realized, as it is evident from the correspondence we are receiving that the interest in this kind of work is almost general and bound to grow rapidly.

It has just now the great advantage over china that glass shapes manufactured in this country are on the market. It is only a question of a very short time when all dealers will have them. And it is not a temporary fad. As one dealer wrote to us some time ago, it is safe to predict that it will become permanently for the amateur workers of this country as important a branch of decoration as china painting. Glass like china must be renewed constantly and the demand is enormous. The decorative work by the factories is generally inferior and there is room for artistic, individual work.

As we have said before, we will be glad to have designs and treatments for glass submitted to us, although *Keramic Studio* is already full of china designs which may as well be applied to glass. In order to encourage the work we will open a design competition with prizes as follows:

Competition will close on November 15th, 1917. Designs should be applied to any of the shapes from the United States Glass Co. or the Cambridge Glass Works, which have been published in August number (Page 67).

Designs should be sent flat, with name and address of designer on back. They should be in black and white, accompanied with a color sketch of one section of the design, if the design is conventional or a written treatment in glass colors.

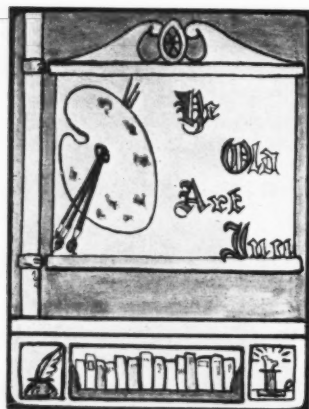
Competition is open to all, whether glass decorators or not. First Prize, \$10; Second Prize, \$5.

Good designs which will not be awarded prizes will be purchased.

ANITA GRAY CHANDLER

PAGE EDITOR

7 Edison Avenue, Tufts College, Mass.



AT THE SIGN OF THE BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker of Arts and
Crafts may rest a bit and par-
take of refreshment.*

In recognition of the 20th and 50th anniversaries of the Boston Society of Arts and Crafts and the Boston Society of Architects respectively, a joint exhibition will be held during November next, in Boston. An announcement made by Mr. Louis C. Newhall, chairman of the exhibition committee of the Arts and Crafts Society, gives the following information: "A large room will be devoted exclusively to the work of our society, and all branches of craft work are invited. It is hoped that work of a very high standard may be shown. The very fact that our country is at war and virtually cut off from the industrial products of Europe makes it all the more desirable to hold exhibitions showing what America can do in the industrial arts. Our craftsmen are urged to begin at once on the preparation of exhibits which shall be worthy of this extraordinary occasion."

♦ ♦ ♦

During the month of October there will be two interesting exhibitions at the gallery of the Society of Arts and Crafts at No. 9 Park Street, Boston; the first, a display of artistic needlework from October 9 to November 6, and the second, an exhibit of photographs by members of the photographers' guild of the Society from October 24 to November 6. Entries for the latter will be received until October 22.

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It has been reported upon good foundation that John Singer Sargent has been asked to decorate the rotunda of the Boston Museum of Fine Arts. Mrs. John L. Gardner, whose Venetian palace in the Fenway is such a well-known treasure-house of art, and Dr. Denman W. Ross, who has given priceless porcelains to the museum within the last year, are known to be especially interested in the project. It is said that Mr. Sargent has had great difficulty in securing a studio large enough to properly accommodate the proposed work. Boston will be unusually fortunate if she is to acquire another group of murals equal in magnificence to those in the Public Library.

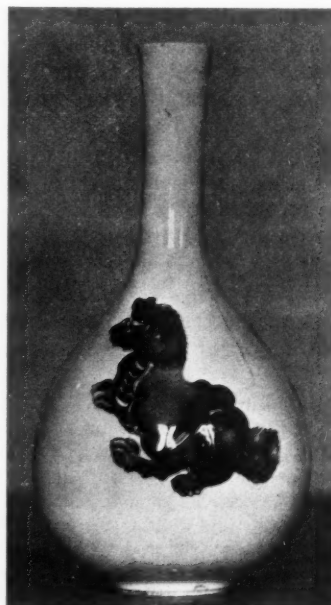
♦ ♦ ♦

Fifty young American artists were encamped this past summer at Bantam Lake, Litchfield, Conn., under the auspices of the American Association of Camouflage, and of Columbia University. The association was formed some time ago with Edwin H. Blashfield, chairman, and S. E. Fry, secretary. These artists have learned to paint "as things are not" so that enemy airmen may be cheated into believing that an innocent

appearing clump of trees is what it seems and does not, on the contrary, conceal a machine gun. The young men may even have the fun of decorating "tanks" so as to render them less visible. Great numbers of French and British artists were recalled from the front early in the war to paint for their country. Here in America we have both an Eastern and Western Division of the American Camouflage with energetic members working at this new and most important "art."

♦ ♦ ♦

According to a report from Paris, Claude Monet has been commissioned by M. Clemenceau to paint Rheims Cathedral, which, as a result of the almost constant bombardment since the beginning of the war, is in a state of ruin, of most eloquent ruin, however. The painting will be placed in one of the large public buildings in Paris where it will undoubtedly attract a great deal of attention from the general public since it is proposed to convert the Cathedral into a pantheon for the heroic dead of all the Allies.



CHINESE PORCELAIN

Decorated in underglaze red and blue.—Yung Cheng.

One of the choicest bits of porcelain Dr. Denman Ross has given to the Boston Museum of Fine Arts. It is about nine inches tall, with a beautiful grayish white glaze, decorated with red dragons.

(Courtesy of the Boston Museum of Fine Arts.)

Anita Gray Chandler

♦ ♦

SNAP DRAGON (Color Study)

Lucy M. Shover

LIGHTEST lavender tones are Violet and a little Rose-pink. Flowers are Rose, shaded with same color used heavier, the yellow tones are Yellow Brown and also Albert Yellow. The white calyx is shaded with Brown Green and Albert Yellow. For dark flowers use Blood Red, Rose and Ruby and Violet and for yellow touches use Albert Yellow and Yellow Brown. Stems are Yellow Green, Shading Green, Copenhagen Blue and Violet. Background is Dark Grey and a little Blood Red.

MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR
2298 Commonwealth Ave., St. Paul, Minn.

TILE FOR BOOK ENDS

Design, Tree of Knowledge

USE ordinary soft tile 6 x 6. Tint the background with dull old ivory or putty tone. Trunk and branches of tree wood brown enamel. Leaves two tones of green and fruit bright orange. The black outline should be strong and decorative. A weak outline would detract from the effectiveness of the design. The tile should be set in frame of soft brown wood.

♦ ♦ ♦

ART NOTES

The Zoloaga Exhibit which was shown in the Minneapolis Institute of art during July and August was an example of what an independent thinker and worker can accomplish. Zoloaga is practically self taught and his work is individual in the extreme. As a delineator of character and a painter of textiles he is exceptional and his coloring fairly takes one's breath. His nudes are materialistic—even vicious; his backgrounds decorative in the extreme. His peasants are human, characteristic and interesting and the exhibit as a whole strong and inspirational.

The first meeting of the twin City Ceramic Club was held at the State Fair Grounds on September 7th. A picnic lunch was served and the club attended the Art Exhibit in a body. The 1917-18 officers were installed and plans for local work and the suggestion for a National League were discussed.

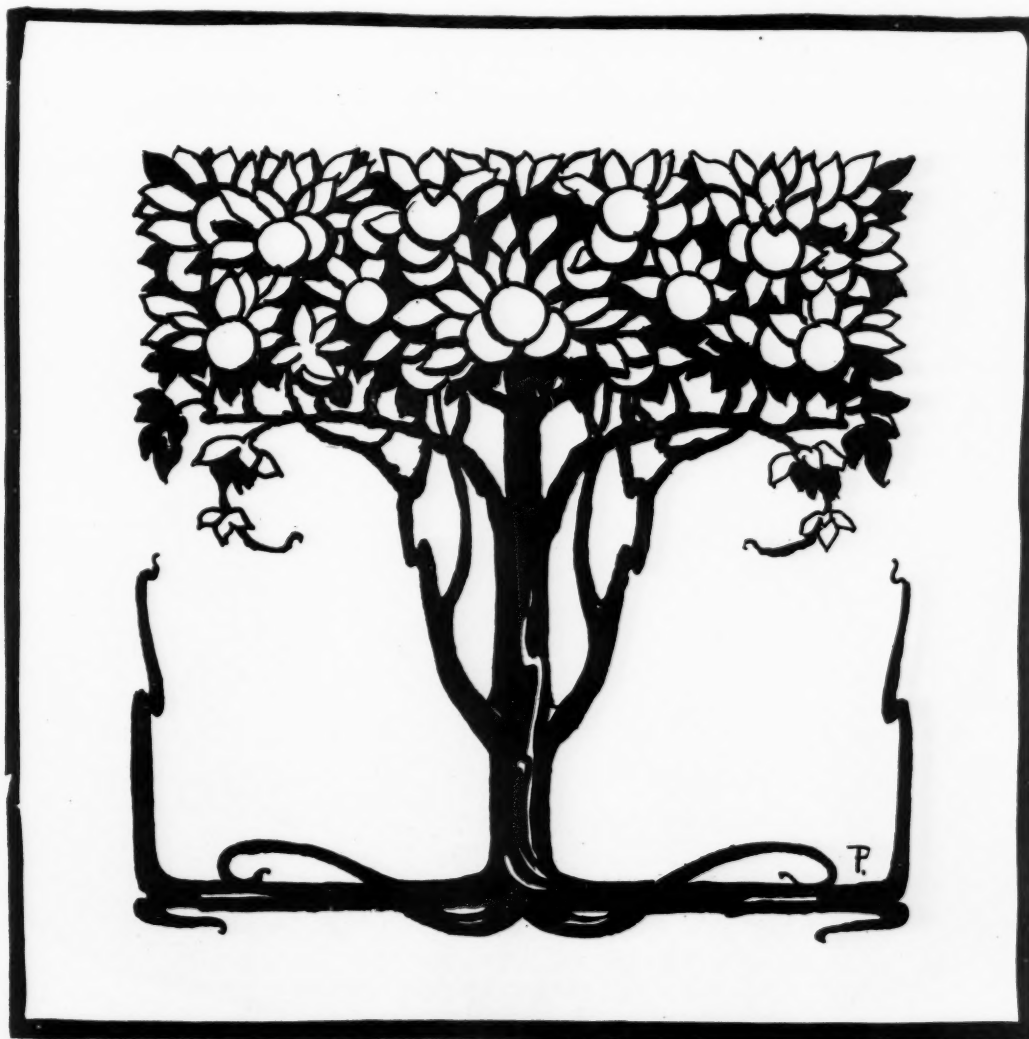
Mrs. C. H. Dice, former President of the Portland, Ore. Ceramic Club has been visiting in Minnesota and the middle West during the summer months. While in the Twin Cities she was the guest of Mrs. Henrietta Barclay Paist.

♦ ♦ ♦

"CO-OPERATIVE LEAGUE OF CHINA DECORATORS"

OUR Editor has sounded a call to the colors (mineral colors) and has suggested the best possible solution to the problem which confronts Ceramic Art. It remains with the workers to act on the suggestion. A conference of representatives from the Clubs all over the country would probably be necessary. That is the way other business would go about it. We once had such an organization—and the fact that it ceased to exist is not because the need was removed but was due probably to lack of sound business principles and co-operation.

The need for concerted action is more imperative than at any time in the history of Ceramic Art in this country. The point of view of Clubs and Societies is too local and the spirit too competitive. The world must see that *co-operation* not



TILE FOR BOOK ENDS—HENRIETTA BARCLAY PAIST

competition is the life of trade. As creators, we have not felt the need of organization. The creative side of our art is individualistic, but the creative is only one side. We must market our products or eventually cease to create. This certainly calls for co-operation on business principles. The Clubs and Societies already in existence would seem to be the nucleus for the larger organization. Each Club should strive to enlarge its membership and its educational advantages. Dues would have to be increased to cover the federation dues, local advertizing and subscription to our Art Magazine which should be considered the official organ of such league or federation—for without such an organ no league could exist. This is about the only way that a magazine with a necessarily limited subscription can subsist and is a perfectly legitimate and logical way of securing to the workers the necessary publicity, intercommunication and inspiration. One of the

lessons which artists have yet to learn is that we must *spend money* in order to *earn money*. We are too conservative in this respect. An annual National Exhibition and conference would enable us to discuss and exchange business methods—as well as artistic ideas. The situation is acute and must be recognized and dealt with if we would avoid gradual dissolution. With a federation of Clubs and Societies each pledged to enlarge its membership and its scope—to establish sound business principles and to provide for an official magazine—Keramic Art should not only weather the present crisis but would be in position to dictate to local factories and dealers and compete with European trade after the war.

It is not a question of American ability, we have the talent and the experience—what we need if we would make American Keramic Art the power it should be is business organization in place of the individual scramble of the past and present.



KATHRYN E. CHERRY - - - - PAGE EDITOR

Marina Building, St. Louis, Mo.

ENAMELS ON SEDJI

The dark colors in Cadet Blue. The leaves are Aquamarine. The flower is Sedji and the white berries are Jasmine.



ENAMELS ON SEDJI—KATHRYN E. CHERRY

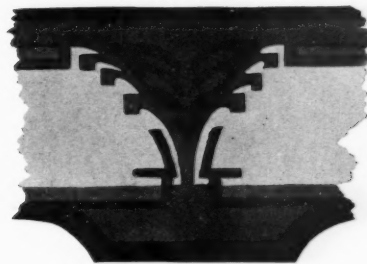
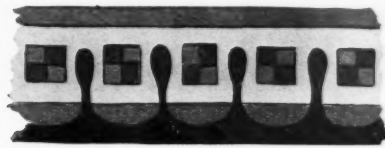


MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburg. Home Studio, 52 W. Maiden St., Washington, Pa.

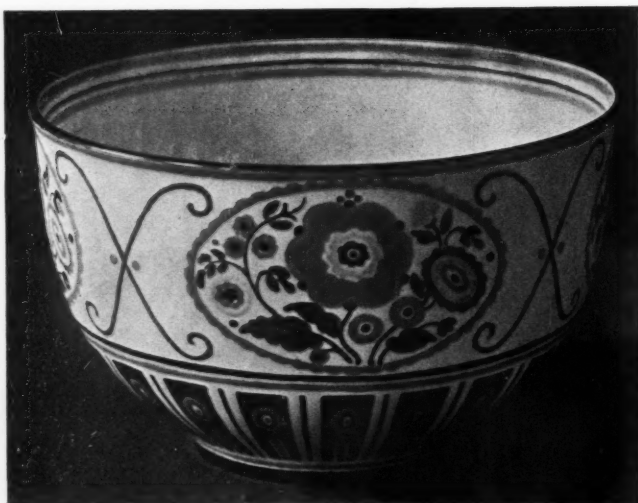
DESIGN FOR FRUIT DISH

THE animal motif for this design was taken from an old textile in the Metropolitan Museum. The dish was Japanese Tobe Ware of a rich cream tint. The stripes and all outlines were black. Either enamels or dusted colors may be used; however this piece was worked out in enamels, and the colors were blue, yellow, green, yellow red and lavender. The lightest tones were lavender. The light tones were the

blue and green, the animal and leaf forms at base being blue. The medium tones were yellow. Dark tones were black. The spot in neck of animal forms and in the double forms at top was red.



DESIGN FOR FRUIT DISH—MRS. VERNIE LOCKWOOD WILLIAMS



MAUD M. MASON - - - - - PAGE EDITOR
218 West 59th Street, New York City

WORK OF THE PUPILS OF THE FAWCETT SCHOOL OF INDUSTRIAL ARTS.

Miss Maud M. Mason, Instructor

WE regret very much that several of the photographer's plates were lost so that many of the best pieces done in the Ceramic Class in the Fawcett School cannot be shown. However, the group presented will give a fair idea of what we are endeavoring to accomplish. While a few of the students have been working in the class for several years there are each year many new recruits.

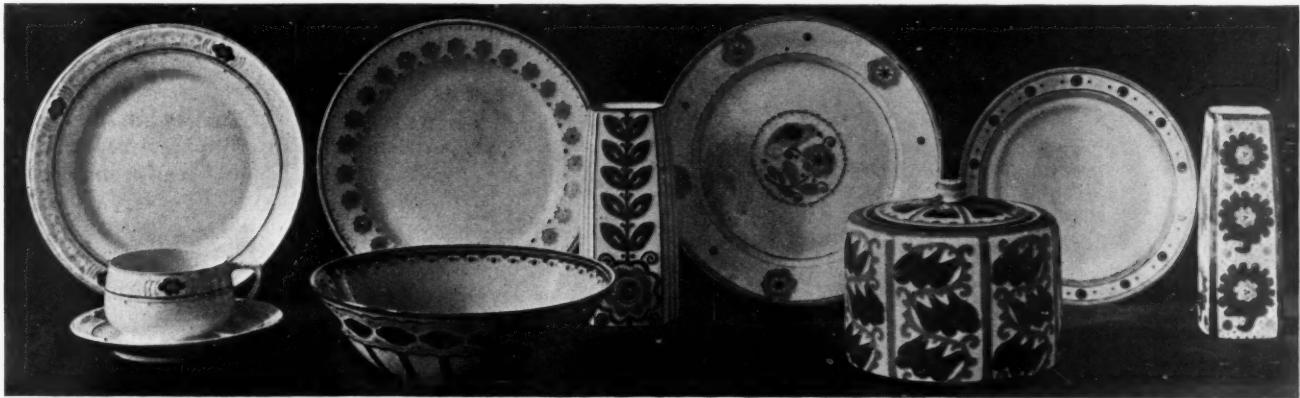
There were two prizes awarded,—one for a tea-set, won by Mrs. Charlotte Williamson, and one for a bowl, won by Mrs. Risley. Mrs. Williamson's set was delightful in design and color, being gray and inviting and was shown on charming linens designed to go with the set. Mrs. Risley's bowl was in full color with black carried most effectively through the design.

The photographs of some of our best bowls were among those lost, so we are unable to present this group adequately. The group of bowls shown, (of common yellow kitchen ware) were effectively decorated in black and one or two colors. As usual the value of the blues is lost in the photographs of those articles decorated in that color in light tones, and the imagination has to be exercised in order to visualize the effect of them in the original.

In the large bowl by Miss Weiss the predominating color is rich Turquoise Blue, black horizontal bands and spots, with Orange, Madder and a touch of Blue in the design. The large plate shown interested me especially. It was the work of a pupil who never worked previously to this year and I feel it is more truly an expression of herself than almost any other piece exhibited, having an imaginative quality with well spaced decorations.

It is our object in teaching this class to encourage and assist the pupils to express their own ideas and avoid the pitfalls that groups of workers are apt to fall into, that of having all the work bear a strong family resemblance.

WORK OF PUPILS IN THE FAWCETT SCHOOL OF INDUSTRIAL ART, NEWARK, N. J.
MISS MAUD M. MASON, INSTRUCTOR



WORK OF PUPILS IN THE FAWCETT SCHOOL OF INDUSTRIAL ART, NEWARK, N. J.
MISS MAUD M. MASON, INSTRUCTOR



Work of pupils of Fawcett School of Industrial Art.

GLASS DECORATION

Marie A. Frick

A FEW years ago I was called upon by a firm in Philadelphia, to know if I could help them out in duplicating the decorated glassware they had on hand, as they could not supply the demand. I told them I was sorry it was not china they wanted, as I had decorated that for over thirty years. However, the offer was quite alluring, and so I said if they would give me a little time, I probably could help them out.

As I knew there would be quite a few obstacles to overcome, I tried to hasten the matter by finding someone who could give me some points. Not succeeding in this, I was determined to study the art for myself, and I will gladly give my experience, dearly bought, to those interested in learning this most fascinating art.

First of all I sent for three sample outfits in colors, and they were legion, so I sifted out from these, those which fired successfully. I should advise in the first place to become acquainted with the colors, to see just what each one stands for. And instead of using good glassware, you should do what I did, go to the firms that handle glass, and ask them for broken or cracked pieces of crystal glass, and they will no doubt readily comply with your request. And on these I would test the colors, and have them fired. They are most valuable as future guides.

Let your first attempts mean something, and not be merely daubs of color. Carry out a motif. You find plenty of these in your old magazines, if you do not want to depend upon your own resources.

After having selected one with large spaces, place this before you and cover it with one of your pieces of glass, and with a sable tracer, outline every part of the design with Windsor & Newton's Chinese white (water color), which, of course, fires away. I find it better than gold or black, as I find re-tracing better, after the colors are laid in. I save all my glass slabs after using the Roman gold, and clean them well, and use them for my palettes, instead of a large slab, as I would advise not mixing more than one color at a time, and using that on all the parts you wish it. This holds good for all time.

After you have mixed, say Russian Green, with fat oil and turpentine to the same consistency as for china colors, you use Lavender oil to paint with. Dip a square shader in this oil, and apply the color with as few touches as possible, and put on quite thinly. After the motif is filled in with as many colors

as necessary, and after these colors are thoroughly dry, then outline over the white line with outline black with another tracer. I used the black for my samples. It is best to save the gold for more perfect ware. Then after your lines are all filled in, have your glass fired. It requires but one firing.

Use all your colors in this way with the exception of white enamel, which I will use under a different head in another article.

I will say further that all colors fire very much deeper than when applied. Following is the outfit I have used from the Drakenfeld list:

Carmine 47	Night Green Brilliant
Rose Pink 182	Turquoise Blue 134
Ruby Purple	Ultramarine Blue Dark
Violet Purple	Gray Black
Coral Red 153	Transparent Best Black
Blood Red 10	White Enamel 649
Red Brown	1 Bottle Fat Oil
Genuine Albert Yellow	1 Bottle Lavender Oil
Deep Yellow	1 Bottle Demar Varnish
Yellow Brown light	Turpentine (Best)
Dark Brown 177	Square Shaders Nos. 2 to 7
Yellow Green	2 Sable Liners
Grass Green	Half-pan Windsor & Newton
Olive Green 1	Chinese White (water color)
Russian Green	Roman Gold for Glass

A Vial of Liquid Bright Gold

(To be continued)

STUDIO NOTE

Mrs. Leah Rodman Tubby is once more busily engaged in work in her studio at 306 Vista St., Hollywood, Los Angeles, Cal., where she is giving instructions in china decoration. For a long time Mrs. Tubby has been in Alaska where she has made some very interesting studies of the flowers of that vicinity.

ANSWERS TO CORRESPONDENTS

L. B.—We cannot get any but the hard china in Canada and I have tried enamels but find they chip off?

2. Will you please tell me how to mix enamels and what with?

3. Is hard enamel mixed with any desired color alright?

1. It is best to avoid the use of enamels on anything but Belleek, Satsuma and Seji ware. Sometimes they are successful on the hard ware but you are always running a great risk and they generally chip off in time.

2. You will find a lesson in Enamel work in *Beginners' Corner* of January 1917 *Keramic Studio*.

3. It is best to use the ready prepared colors and the medium prepared for them.

D. C.—I wish to decorate a French china punch bowl, fruit design in dull lavender, rose and yellow. What shall I do with the 10 inch separate base, very elaborate in embossed design, with three feet?

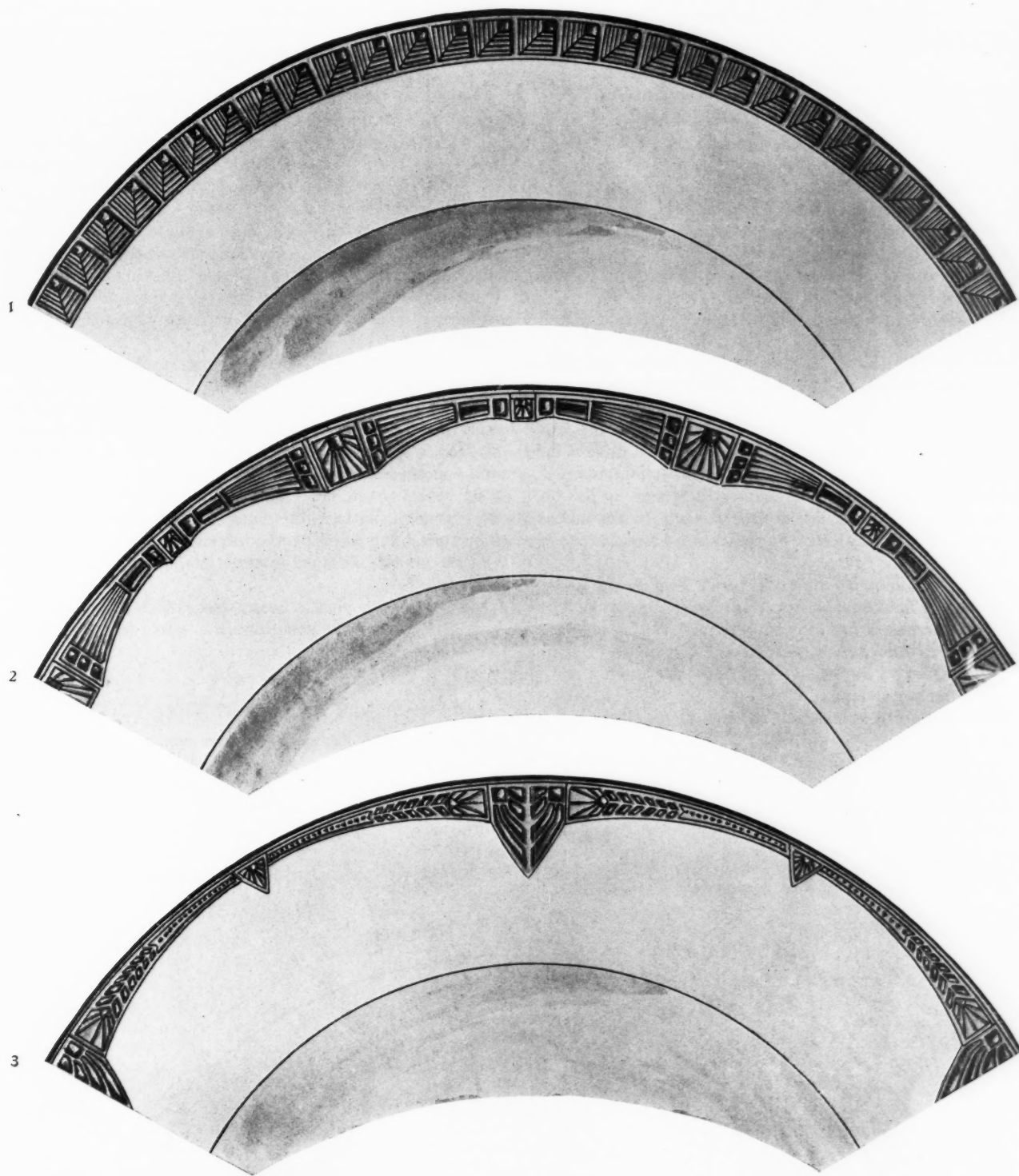
A great deal will depend on whether the design is realistic or conventional. If realistic, continue the background color down into it and add darker colors if they will blend in. If conventional tint it to match the general tone. If there is gold in the design the feet could be in gold. Treat it as if there was no embossing.

A. M. W.—Can you tell me of any make of china color (over-glaze) that is a good orange? Also an old rose combining well with grey blues?

2. What is best for a grounding oil in using dusting colors? Can the Fry or La Croix powder colors be used to dust by adding ivory glaze or pearl grey? They seem to be intense when used pure.

1. There is no color of itself but it can be obtained by combining. Albert Yellow, Yellow Brown and Yellow Red will make it. Mrs. Cherry's Old Rose will probably be the Old Rose you are looking for.

2. Any Grounding Oil or Special Oil for Dusting advertised in this magazine is satisfactory. Any powder color can be used for dry dusting and if too intense can be lightened with Ivory Glaze or Pearl Grey.



PLATES—J. O. BALDA

Designs suitable for glass decoration in gold, colored lines and enamels.

NO. 1—Paint the lines of the design and the fine band lines with Black. The outer heavy band is painted with 1 part Apple Green, 1 Shading Green and 1 Copenhagen Blue. The light part in eye of feather is Banding Blue and the dark is 1 Apple Green and 1 Yellow Green. Second fire—Paint background space around feathers with Apple Green and a little Dark Grey.

No. 2—All outlines and bands are Gold, also all small squares except in flower form. Those in flower forms are

painted with Yellow Brown and a touch of Yellow Red and remainder of flower is Albert Yellow; treat in flat, do not shade. The group of horizontal lines is painted with Apple Green and a little Albert Yellow and the small dark space with Apple Green, Shading Green and a little Dark Grey.

No. 3—Paint all of this design in Gold omitting the outline and shading. The fine line around the outside of the design and the bands are Black.

BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR
Dickinson Seminary, Williamsport, Pa.

NOTES ON FIRING

DIRECTIONS for operating the kiln are sent with it so it is not necessary to take up that part of the subject. The heat in different kilns is not alike so it is necessary to learn the hottest places in the kiln before doing any particular firing. It is best to put only a few pieces of china in the kiln for the first firing and they should be those that do not need careful firing. Gold work, or pieces that have colors which do not over-fire easily, such as blues and greens, are good for this fire.

Gold should have a rather hot fire for the first time and a light one for second fire.

Gold on Belleek ware is very easily overfired and should be just a little more than baked in. Blues and greens can be put in the hottest place in the kiln which is usually at the back and near the floor, it is cooler near the top and in the front. Some yellows weaken if fired too hot and should have a light fire. Pink requires the most careful fire, for it requires just a certain heat whereas with other colors a little more or less heat does not matter. If pink is overfired it has a bluish tint and if underfired is a brickly red. It requires a rose heat, just a little hotter than for gold.

Belleek ware requires about the same heat as the pink.

Satsuma is fired at just the same heat as the china, depending on the decoration that is on it.

Green Seji ware is a little softer than china and should not be given the very hottest place in the kiln though it can be fired almost as hot as china.

Enamels require almost the hottest place if the heat is not carried very high.

Some people test the heat with cones, pointed pieces of fire clay which melt at different heats, they are placed in the kiln in such a position that they can be watched during the firing and when the heat is reached the cone will melt down which is the signal to turn off the heat. Cones are not necessary, they take up valuable room in the kiln, most people

watch the color of the inside of the kiln and regulate it in that way. After firing from a half to three-quarters of an hour the kiln will begin to get red inside and after it is a good red a hazy color will come over it, this is the heat that should be attained for the pinks. After the haze, there will be a white glow, this is a very hot fire and cannot be used for last fire.

Pieces should be arranged in the kiln according to the heat they require, those requiring the hottest fire should be placed in the hottest place and others accordingly.

Different sized stilts will be sent with the kiln. These are used to put between pieces in stacking in order to have a current of air around the pieces to prevent cracking and also to prevent one piece from leaving marks on another, this is only necessary where the paint is heavy, it does not matter if one piece of china touches another unless it touches a painted surface.

Belleek must not touch anything or the two pieces touching will stick together.

The Satsuma ware is not very hard and it is best not to stack much weight on it, only light pieces should be placed on it. Platten is splendid to use in stacking, it comes in large sheets and can be cut to any size piece. Platten is safer than stilts when stacking one piece on top of another because it is more steady and sometimes the stilts leave marks where they touch the china which the platten does not do.

Do not use stilts on Satsuma, Belleek ware or Seji as they leave marks.

It is best to place a heavy piece of china on a stilt so the heat can go under it and cause the whole to heat evenly and prevent cracking.

♦ ♦ ♦

PLATE DESIGN BY VERA STONE

THE outline, heavy band and center of leaf are black. Oil the smallest circles in background and dust with Mode. Oil leaf and dust with Florentine Green. Oil largest circles and dust with Yellow for Dusting or 4 parts Ivory Glaze and 1 part Albert Yellow. The remaining circles are dusted with Deep Ivory. Paint edge between two outer lines with Dark Grey and a little Yellow Brown.

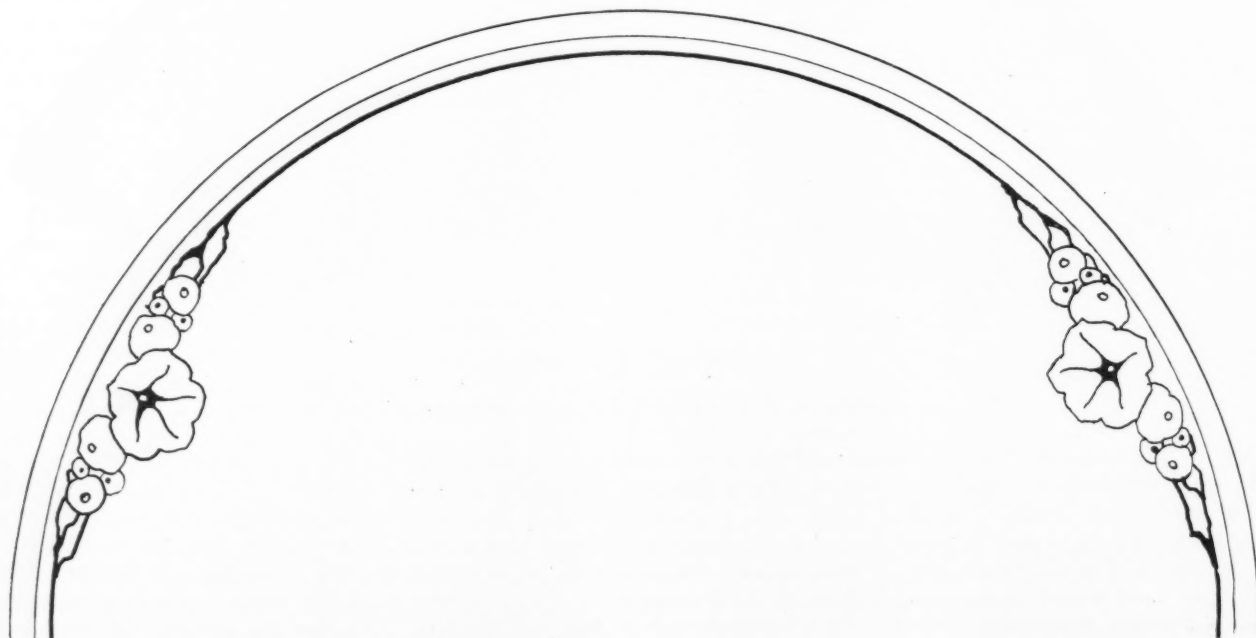
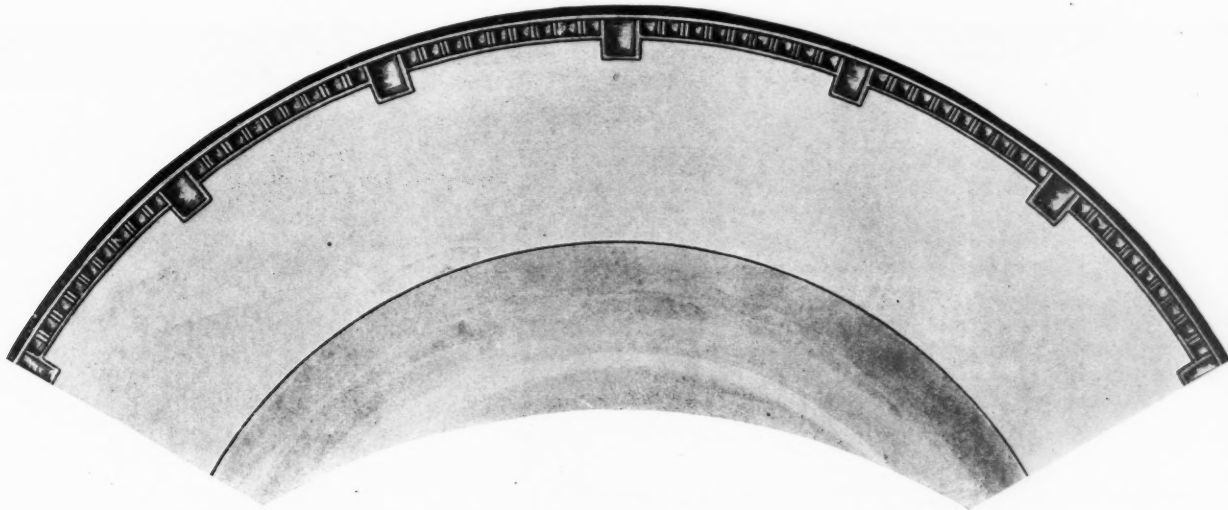


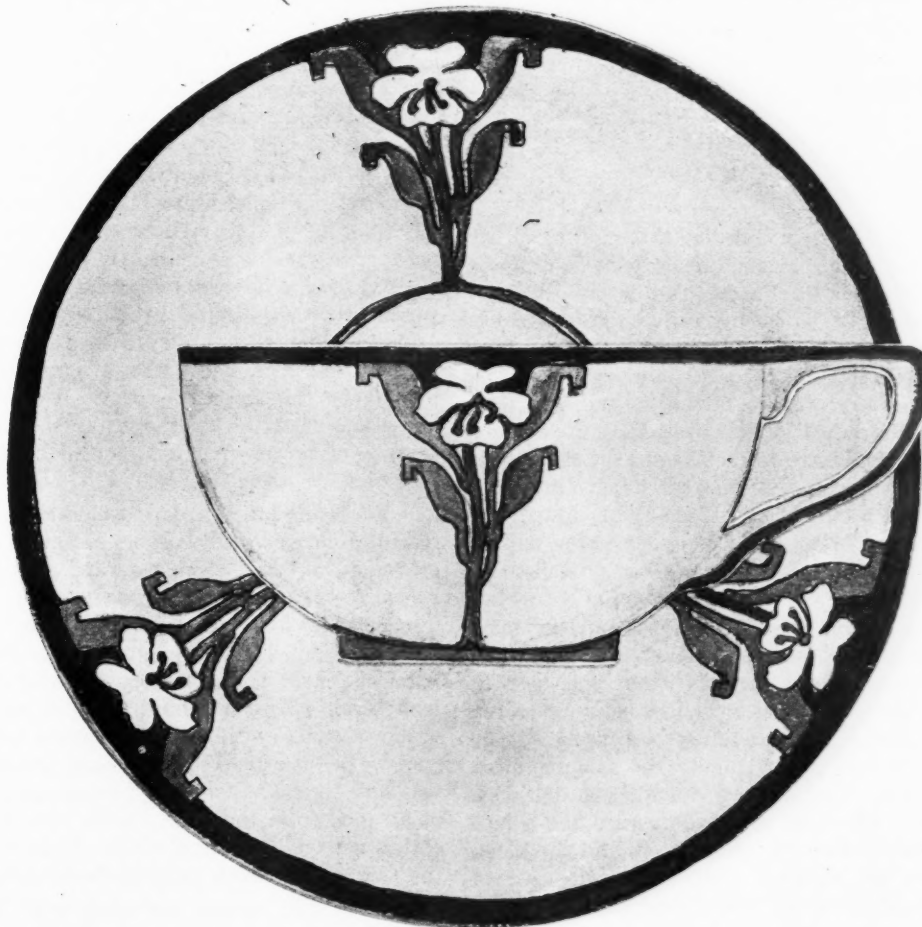
PLATE DESIGN—VERA STONE



PLATE—J. O. BALDA

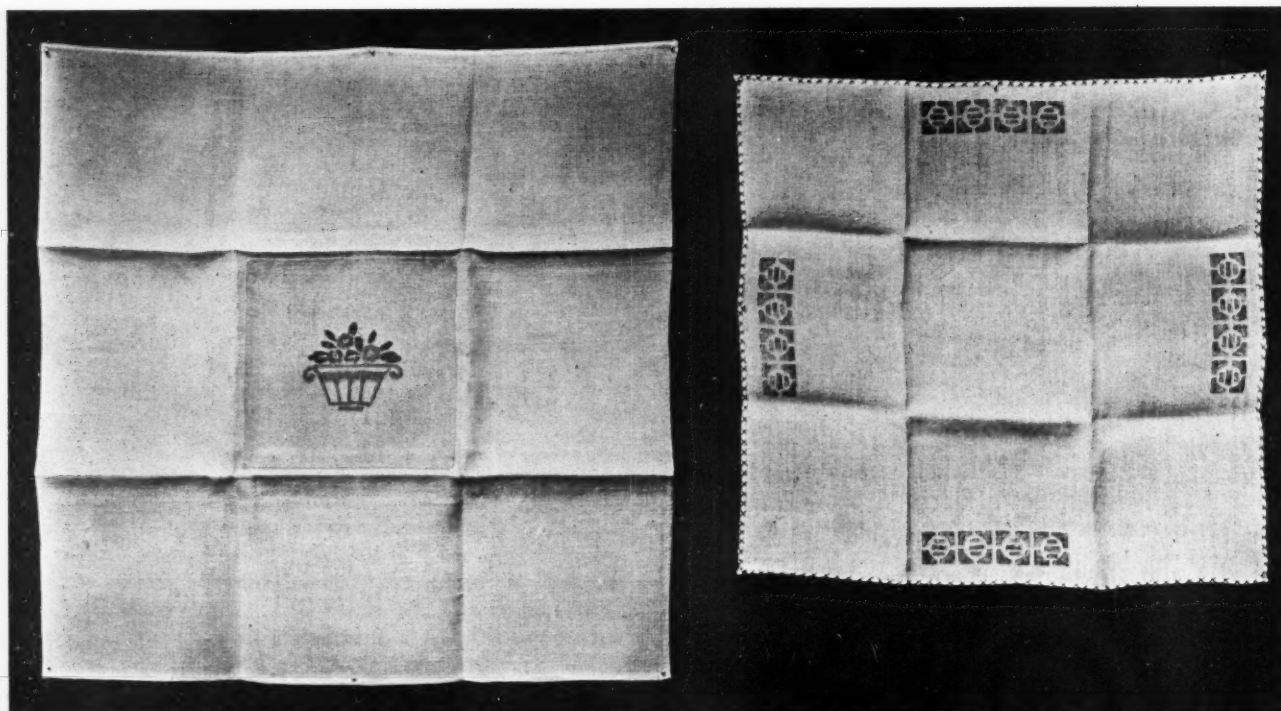
Design suitable for glass decoration in gold, colored lines and enamels.

Draw the bands and the large rectangle and draw the smaller squares and lines in free hand. This entire design may be carried out in Gold, painting the shaded squares with a solid flat wash of Gold.



CUP AND SAUCER—SYVILLA FISTER

Outline with Black and fire. Second fire—Tint with Old Ivory Luster. Leaves are Yellow Brown Luster, also stems and small band. Stamens are Orange Luster and flowers are White. Band at outer edge is Gold brought down to meet design.



No. 2

No. 1

THE LINEN PAGE.

JETTA EHLERS - - - - - PAGE EDITOR

18 East Kinney Street, Newark, N. J.

FROM one of the little napkins shown this month, a very attractive, simple and inexpensive dining-room was evolved. The napkin itself was made from a spare piece of linen found in "the chest." It is a light silvery grey in color. The wood-block printing is in a soft grey green. The edge was rolled, and then finished with cross-stitch in green. This is very easily done. Simply overhand all around and then reverse the stitch. The length of the overhand stitch determines the size of the cross-stitch. Practice on a bit of material until a satisfactory stitch is made. This makes such a charming edge and for speed in making quite discounts any other. Less than an hour was used in the fashioning of the napkin illustrated, printing and all. The finished piece proved to be so attractive that an inspiration came to make the entire set. By good luck the linen could be matched. It is a risky business these days to attempt to match colored linens. If you are to make a set, by all means purchase what you need at the one time, for it is almost hopeless to go back later and match it. The dies vary considerably, and a new bolt rarely exactly matches the last, even though sold under the same number and supposedly the same. So do not attempt sets of things without this in mind. The cloth was made a yard and a half square, the edges finished with the cross-stitch, and the block printing placed as on the napkins. Two rows were used of eight units each, instead of the one row of four units as on the smaller piece. White china on this looked too cold. The yellow Wedgwood was lovely, but not caring to spend much, a general overhauling of the store of china on hand resulted in sufficient pieces to make up a set.

These were tinted a deep cream or old ivory, using two parts of Yellow Brown and one scant part of Yellow Green. The yellow brown quality must predominate. When fired,

the set was decorated with simple bands of green, and little floret motifs painted on freehand, the idea being to carry out the same freedom of treatment suggested by the linens.

Obviously a labored decoration would not be in keeping with the simple linen set. The little florets were done in rather gay coloring, old blue, reddish violet and a bit of orange being used. Next came the idea of painting a table and chairs. An ordinary drop leaf table and four wooden seated chairs were discovered and utilized for this. After considerable experimenting, a good grey with a suggestion of warmth was decided on. The pieces were given three coats of paint, rubbing down the first two with steel wool. This gave a nice body, and when the chairs were further decorated with quaint baskets of flowers painted on the broad top piece, the set proved very attractive.

The same bright coloring of the florets on the china was repeated in the flower baskets. Having gone so far, the idea of doing the entire room persisted, and so the windows were the next thing tackled. Plain curtains of cream voile were used. These hung about an inch below the window sills and were finished with a two inch hem. Grey denim was used for inside curtains and valance. Upon this were stitched three inch bands of green denim. The valance was cut in a wide shallow scallop with a deeper square cornered piece at each end. This also had the appliqued green bands, which were set back on this, as well as the curtains, about three quarters of an inch from the edge. Both were lined with grey green cotton sateen. One-half width of the material was used for the side pieces which hang perfectly straight.

All of the curtain materials were inexpensive, and the labor and time spent in making them was but a trifle. The walls of the room were tinted a French grey and the woodwork painted the same tone. By doing this the room seemed less "cut" than would have been the case had a contrasting color been used. The idea was to get a good neutral background, as little broken as possible, as the room was small. The floor covering chosen to come within the very limited finances of

this venture, was a colonial rag rug in which there was much grey and green.

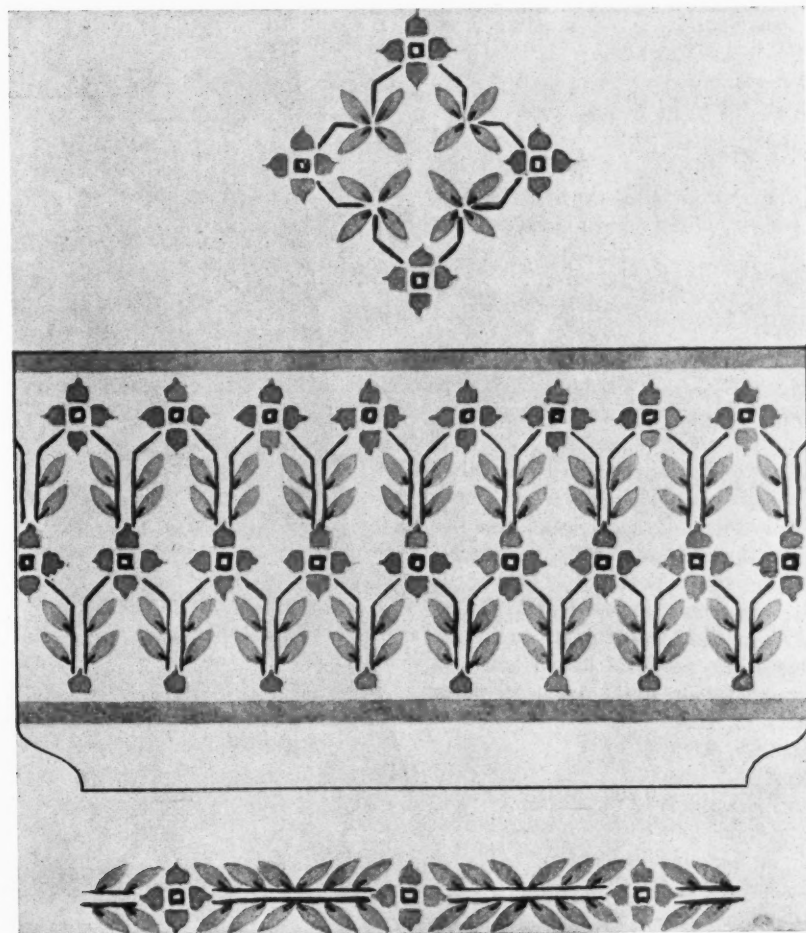
A rather long narrow table was painted to match the other furniture, and with an old mirror hung over it, did duty as a side board or serving table. A large brass bowl for flowers filled with bright blooms from the garden gave a gay note to the room. Candlesticks, large tray and Russian samovar of brass, reflected the sunlight and helped to "brighten the corner." These were already on hand and so did not come out of the allowance.

And so this all grew from the one little napkin, a set whose chief charm is the simplicity of it all. One need not be appalled at the task of getting it together and in these busy days that is a great consideration.

One of the most restful rooms I ever remember entering was a grey room. Drift-wood grey was the color note, and

with it was used a bit of wistaria and cool green. It was so quiet and simple in its color scheme, that one came into it out of the noise of the street with a feeling of immense relief. In the dining room described in this article, a bit of gayer color was introduced. The cheery bit of color is like a smiling good natured person, who puts everyone about them into a good humour. When we come together about the table perhaps we need a little stimulating and while the grey is soothing to our tired nerves, we need the dash of color as well for this occasion.

The second napkin is part of the set, the cloth of which was shown in the August number. This set would fit in well with fumed oak, with deep cream walls and peach colored curtains. Peace colored our printer called it last month! Since the war color is red, I presume there must be a peace color. I am afraid we are off the subject of linens again. First thing we know the editor will be changing our title.



BOWL—MARY L. BRIGHAM

Can be easily adapted to glass.

Oil petals of flowers and dust with Grey Blue. Oil leaves and dust with Florentine Green. The upper band is of the Blue and the lower one of the Green. Stems and all dark tones are Green Gold.

MAY E. REYNOLDS JUDSON - - - PAGE EDITOR

116 Auditorium Building, Chicago, Ill.

CANDLESTICK

BLACK lines are in outlining ink that fires in, and the bands are in Roman Gold. Widest space is tinted in Neutral Yellow and Violet, also the space at lower part of candlestick is in Neutral Yellow, Drab and Violet, narrower space near top is in Grey for White Roses, and space at top is Yellow Green. The four bands at top are in Roman Gold and are not outlined in the ink. The roses are painted in Rose, for the lighter parts, American Beauty for the darker parts, and Crimson Purple for the shadows. Center of lower rose is in Lemon Yellow, and Auburn Brown, with Hair Brown for the deepest tones. Leaves in Apple Green and Violet and for the darker leaves Empire Green, Dark Green, and Violet. Stems and veins in Violet, a little Best Black, and a touch of Neutral Yellow and Finishing Brown. Background of roses, Violet, Drab and a little Brown Green, pat out until tone is dainty, also a very light wash of American Beauty, Peach Blossom, or Pink Glaze can be used near the roses, to give them a sunny background. Put on the Roman Gold bands after the tints have gone on, and the roses and leaves are finished.

Second Fire—Retouch in same colors used in first fire, and go over the gold bands again, with the Roman Gold.

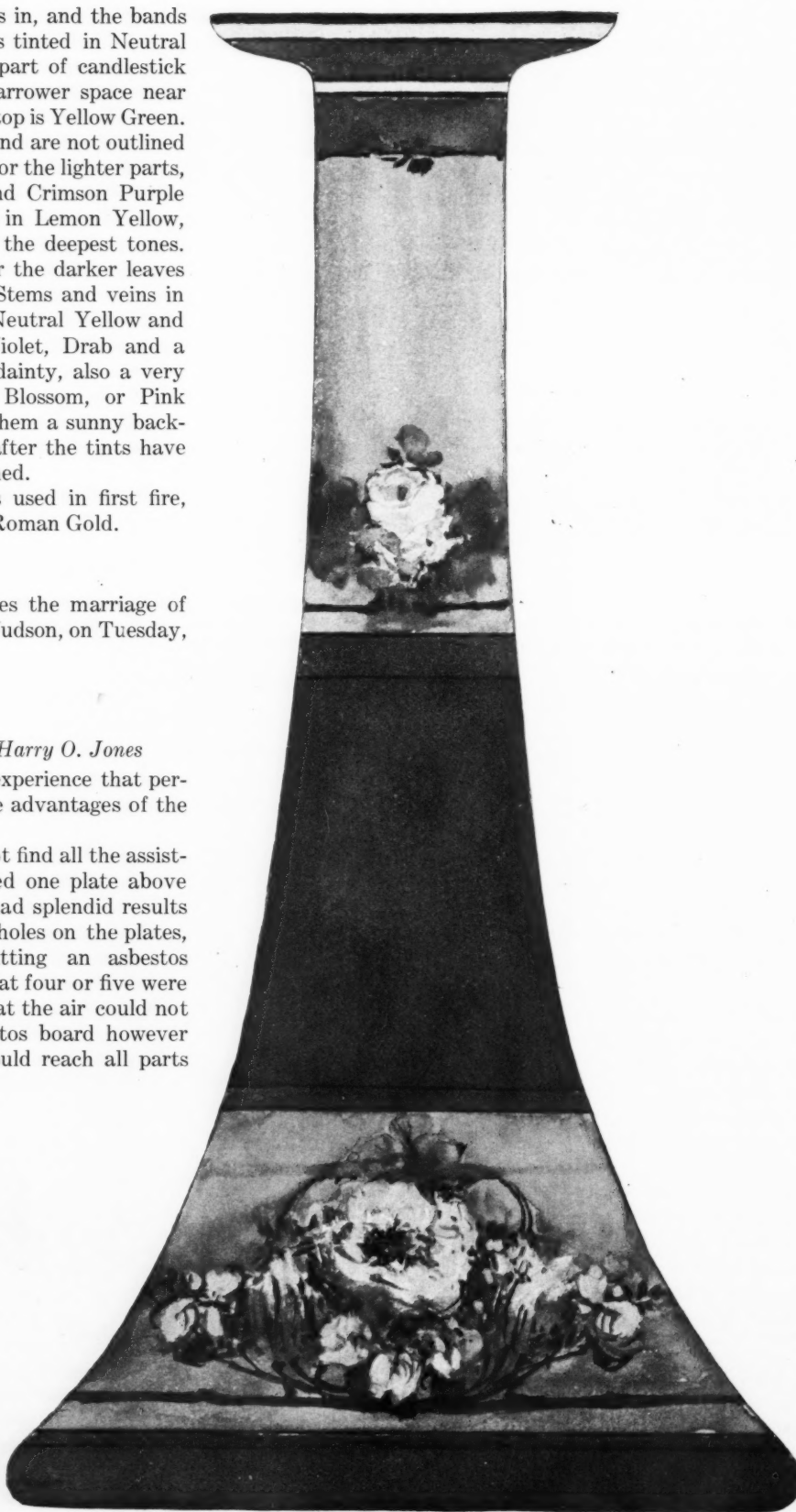
Mrs. James Charles Reynolds announces the marriage of her daughter May Elizabeth to Mr. Wilber Judson, on Tuesday, August 28th, 1917.

FIRING

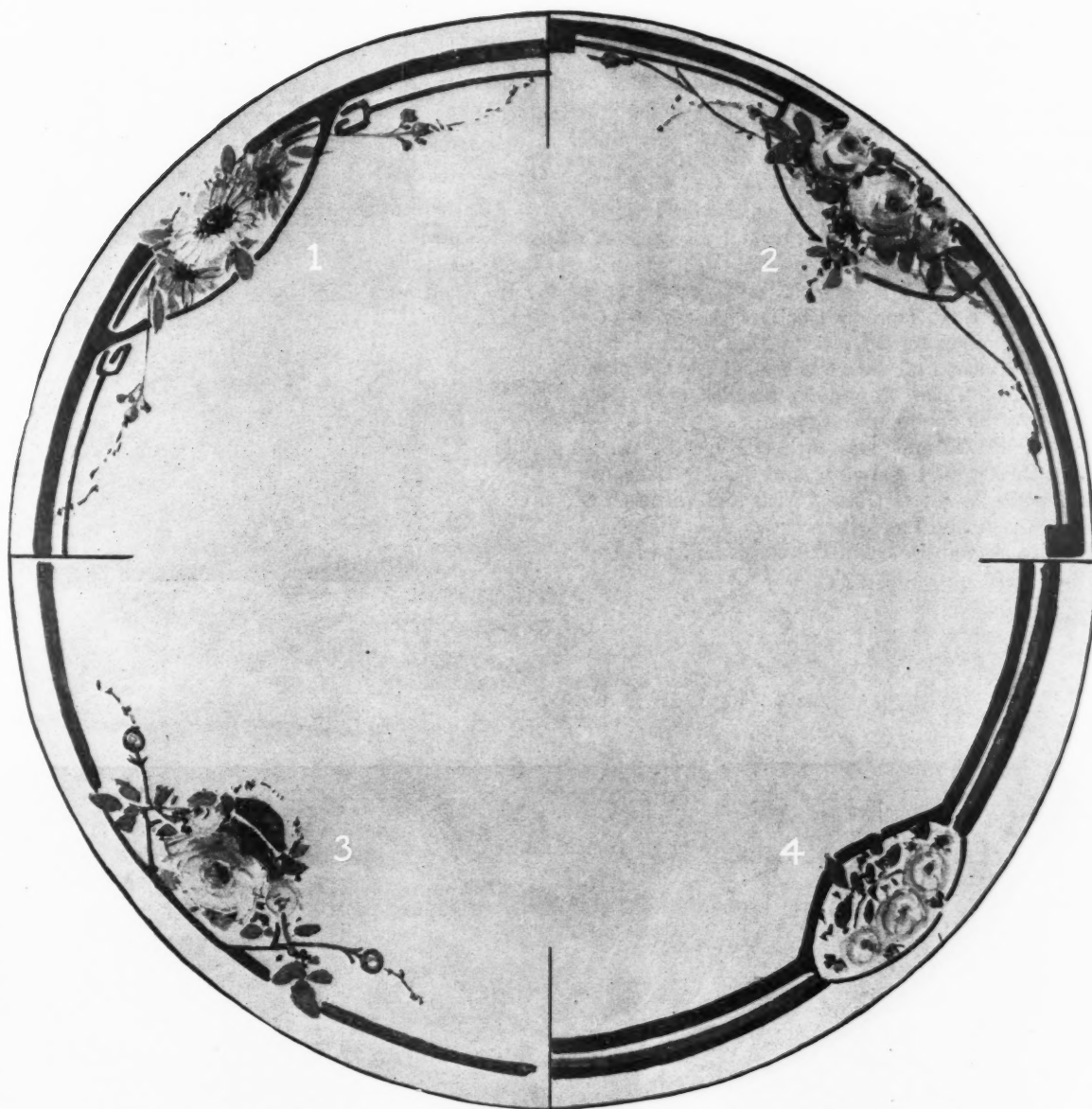
Mrs. Harry O. Jones

IN teaching in a small town one reaps experience that perhaps does not come to one who has the advantages of the city with its circle of china decorators.

In reading and in questions we could not find all the assistance needed for firing. At first we stacked one plate above the other with a small stilt between, and had splendid results for a while, but finally we noticed three little holes on the plates, made by the stilts. Then we tried putting an asbestos board between each plate with the result that four or five were broken, which we accredited to the fact that the air could not circulate freely. We have used the asbestos board however between cups and articles where the air could reach all parts equally. We had good success in stacking plates on edge, one against the other, being careful that only unglazed surfaces touched the glazed but sometimes they would stick, probably because not enough care was exercised, or on account of poor china. Placing the asbestos card between the plates, stacked on edge, eliminated this danger, but we have found small streaks where the card has rested. Then we learned that, by stacking the plates on edge with a small stilt between, these former difficulties could be surmounted. It is more difficult to keep the plates in place this way and takes more space but we have the satisfaction of feeling when the firing is in progress, that there is no danger of "kiln marks."



CANDLESTICK—MAY E. REYNOLDS JUDSON



FOUR DESIGNS FOR PLATES—ADELINE MORE

NO 1—Lightest part of flower is a very delicate wash of Deep Blue Green and Sea Green or Turquoise Blue. Add a little Banding Blue for shading. Center is Albert Yellow shaded with Yellow Brown. Darker flower is Deep Blue Green and Banding Blue with a little Violet added for shading. Center is Yellow Brown and a little Blood Red. Leaves are Apple Green and Albert Yellow shaded with Shading Green and Copenhagen Blue. Stems, Brown Green and Yellow Brown. Dark bands are Shading Green, Copenhagen Blue and Apple Green. Outer edge is a thin wash of Dark Grey and a little Apple Green.

No. 2—Flowers are painted with a thin wash of Albert Yellow and shaded with the same color used a little heavier and a little Yellow Brown added to it. Deep tone in center is Yellow Brown. Leaves Apple Green and Yellow Brown with Brown Green added for shading. Bands are Gold.

No. 3—The Rose is White. Paint leaves around the rose with Apple Green and a little Copenhagen Blue and add Shading Green and Brown Green for darker touches. Lightest tone in rose is left white and Violet and a little Albert Yellow used for shadows. Center is Yellow Brown. Stems are Brown Green and Violet. Light part of bud is Blood Red. Bands and dark spaces under rose are Copenhagen Blue and a little Banding Blue. Outer edge is a very thin wash of Sea Green.

No. 4—Light tone in roses is a very thin wash of Rose and shading is of the same color used heavier and a little Blood Red added for centers. Leaves are Apple Green and Yellow Brown with Brown Green added. Bands are Gold.

WALTER K. TITZE - - - - - PAGE EDITOR

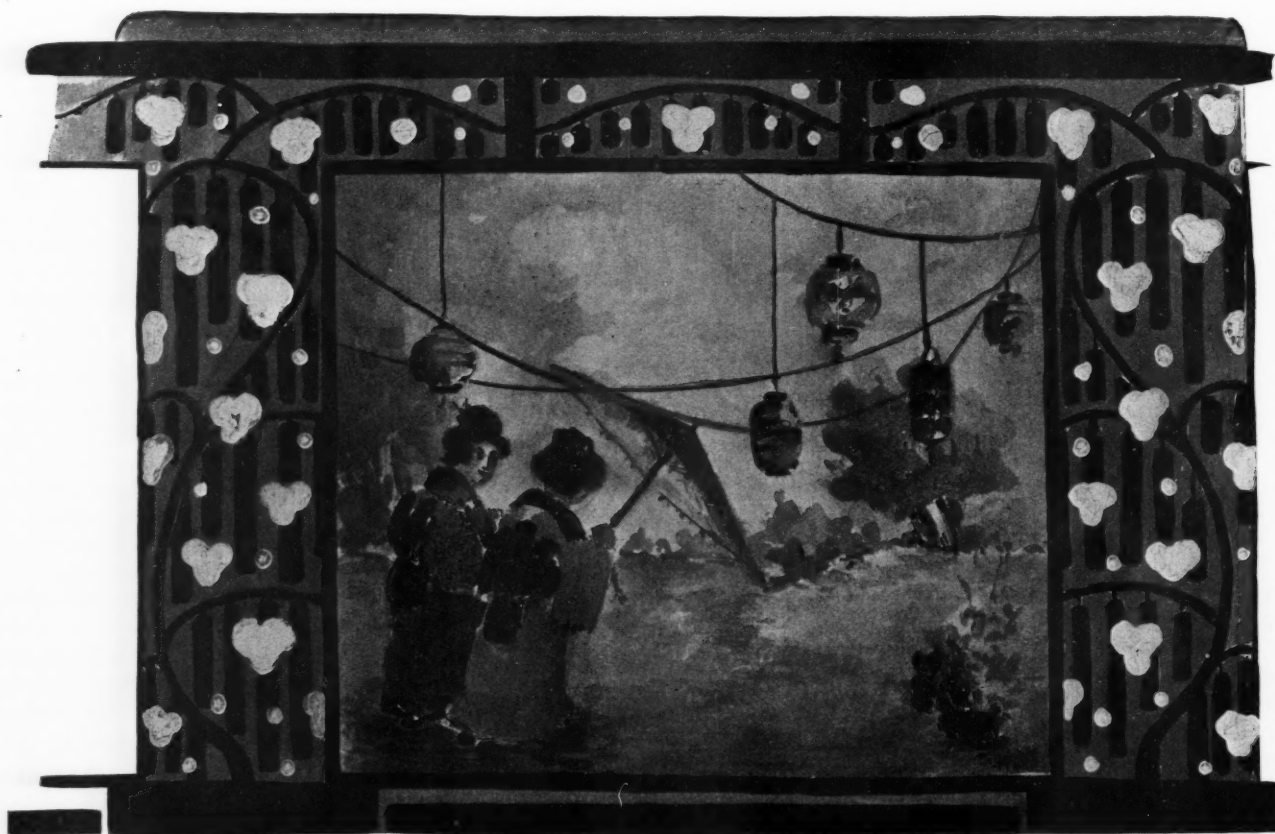
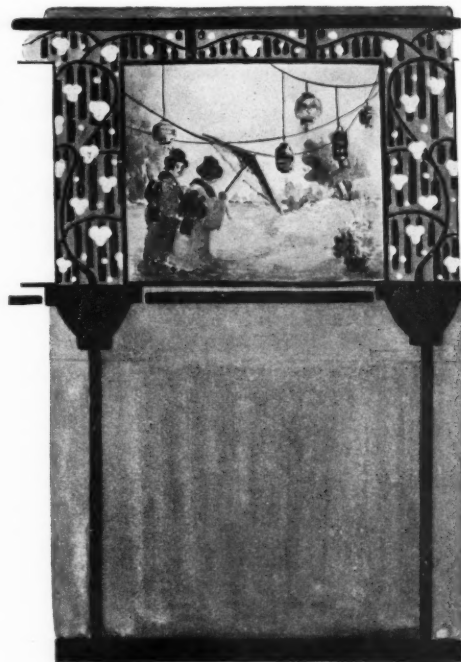
210 Fuller Avenue, St. Paul, Minn.

VASE, JAPANESE FIGURES

USE a large cylinder vase (Belleek), apply design twice, or three times if permissible. First working.—Trace design in carefully and outline with India Ink. All dark bands, flower pots, stems and long leaf forms are oiled and dusted with Mode; small clover leaf shaped flower is left white. Paint in figures and scene next. Keep background in soft tones of violet and greys and in the foreground use a little of the greens, but remember to keep the general effect a purple grey. Do not work up figures as much as in study. I have brought out detail so as to reproduce better. Use violet for one dress and a soft yellow for the other with a touch of dark grey and black for hair and all dark touches. Keep the parasol soft in color, using Violet of Iron for handles, etc. Lanterns in soft tones of blues, greys, and greens.

Second working.—Oil and dust entire vase, with exception of scene, with 2 parts Pearl Grey and 2 parts Lavender Glaze or you may use Lavender Glaze 3 parts and Warm Grey 1 part. Retouch scene and fire.

If enamels are desired use enamels corresponding in color with glazes.



VASE, JAPANESE FIGURES—WALTER K. TITZE

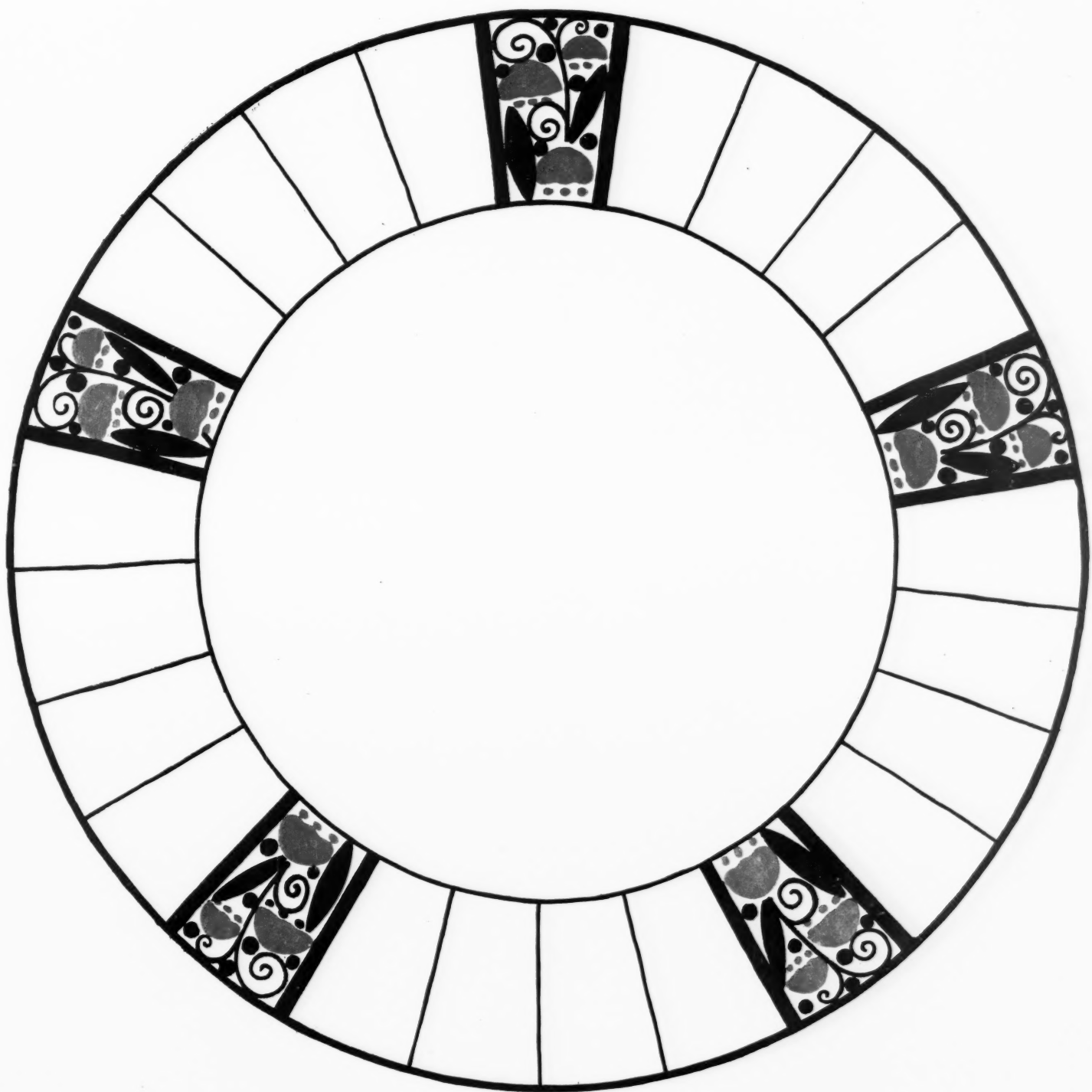


PLATE IN BLACK AND RED—ALBERT W. HECKMAN

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